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THE SOURCE FOR DETROIT
PUNK/ HARDCORE SHOWS,
BANDS, AND OPINIONS

A PROLOGUE: REST WELL, SARA CATHERINE POLGAR



L-R: ALEXA ANSARA, SARA AND EVAN POLGAR, DREW WENCEL

This issue of Criminal Behavior is dedicated to Sara Polgar (nee Schmittroth), a very dear friend of mine and the Detroit scene in general. On a professional note, she was a guitarist in the indie rock band Violet Skin as a youngster, and as she grew older, booked shows and eventually settled down to become band mom to Public Sex after she started dating (to eventually marry) the singer, Evan. She used her connections to give them a push towards becoming a better-known local band, and I can safely say she has done that. On a few different occasions, she sought my advice as we both sat at the top of the Corktown Tavern stairs, observing people as they passed, her taking money and stamping hands while I provided my oh-so-witty commentary and company. Even though I have mixed feelings about the place, I will absolutely miss those moments that seemed so trivial and comprised of minute after minute of boredom and misanthropy. I'll miss the friendship I had with her- it is so rare for me to have a true friendship with someone, for me to connect with someone who understands the struggle I have to deal with daily and does impose his/her judgment upon me. Even still, she was also a person I could share music with, and talk openly about even the most taboo of topics without shame; there things I did not like about her personality as well, but she accepted me as the lovable, opinionated piece of shit I am, so I can only return that respect in kind. Much like some of our fallen friends, Sara, too, will be dearly missed. I am largely indifferent to the lives of others, but this one is an exception. Your fight's over now, but mine still goes on, and with it, I'll carry your memory. I dearly miss you, Sara. Thanks for the friendship.

-Aunty Social

INTERVIEW WITH DYLAN WALKER OF FULL OF HELL

When did you guys form as a band? What was the scene like then? How did the band come to form? What influence, musical and philosophical, did you share?

The band formed in 2009 and I joined up with them at the end of that year. At that time I'm not really sure what the scene was like as a whole. I wasn't entirely aware of things in the same way that I am now. I think it might have been a little cooler in central PA. I remember seeing a Converge/Pulling Teeth show that was insane in Harrisburg.

As far as shared influence within the band, I'd say Spencer and I bonded right away because we enjoyed the same extreme music and wanted to create the same thing in the long run. Philosophically, we seem to overlap on many things but that was not what brought the band together in its current form at all.

How did you wind up coming across A389 Records? Did you submit your stuff or were you found? Do you like your older work as much as your new stuff?

We found out through the grapevine that Dom was a fan of our 7"s. We just sent him an email and he suggested doing an LP together. Personally, I can't say I enjoy our older material as much anymore. I still appreciate it and I'm not ashamed of it or anything. I just feel like we've fleshed things out quite a bit more at this point.

How did you get on MDF this year? Who did you see that you liked? Did you get a decent reception from any fresh faces?

We were asked by the guys that run the festival to play. It was a great honor and definitely something that I'd dreamed of being a part of someday. I'd like to think we got a good reception. It felt like a really cool set. Not a game changer, but absolutely awesome.

How do you feel about the hype you've accumulated? Do you think it attracts new and different people or is it people that show up who aren't really in it for the music? Not that that's any detriment to you, but it is peculiar to see that such a cacophonous band has become a big name in the underground.

It's hard to really notice if there is any "hype" or not. That's the funny thing about it for me. I would assume and hope that it attracts new and different people as well as people that may not have a true interest at heart. I'm always fascinated that so many people enjoy what we're doing. As time wears on, we definitely attempt to create harsher textures with the music, but people have stuck around. I appreciate it.



FULL OF HELL AT FRANKIE'S INNER CITY, SEPTEMBER '13

What are your influences lyric-wise? Reading the liner notes to Rudiments of Mutilation, I would say that they are very interesting, but can be confusing.

I'm influenced by everything in my periphery, like everyone else. All mediums of art, in particular of course, other song writers. I'd say the biggest influence outside of literature would be human experience. Nothing really inspires you or horrifies you more than when you are a part of something interconnected, that's right in front of your face.

What is Baltimore like as a city and a scene? What bands would you recommend from the area? Venues for possible touring bands to play? the east coast feels like a daunting place for Midwest bands.

I'm not actually from Baltimore, nor do I live there, so my experience is limited. From what I've seen Baltimore has a pretty long legacy of hardcore punk and metal. The best band in Baltimore right now is Noisem. As far as venues, there is no go to all ages spot anymore, as I'm not sure how often Charm City Art Space even has shows or if anyone goes there anymore. The Barclay House, Golden West Cafe, Ottobar and this K-Pop club called Club K (get it?) have all been having good shows for some time.



FULL OF HELL AT FRANKIE'S, SEPTEMBER '13


How have your musical influences changed since the start of FOH? Has it expanded, refined, narrowed or increased? Has it influenced the band and its music at all?

Absolutely. We've thankfully kept our minds and ears wide open for the past few years and I would say have refined and increased what we listen to. I feel like I've come full circle back to everything I liked when I was really young, and it's come full tilt into what I've grown into as an adult. It has absolutely affected the band. We are finding ourselves so much more comfortable with the idea of incorporating what might not be accepted by people that enjoy our band, simply because we want to do so.

What advice would you give to a band of youngsters who want to form a band or just started one, but are unsure what to do? Is touring, setting up your own shows, promoting oneself as hard as it seems? What should someone do to get his or her name out there for the unsuspecting masses?

I would say that if you are not passionate and not obsessed, it will not work for you. It's always going to be like beating your feeble hands against a thick brick wall, but you just need to pick yourself up and keep trying. You can't resign yourself every time you fail, because you are going to fail over and over again. The obsession and passion is what has kept me interested for years. I get so much enjoyment out of simply performing live and writing music that I don't even care where we are most of the time, as long as there's a show that day. I've had that feeling since I've been like 13 years old. You need to be obsessed.

Promoting yourself is hard and sometimes feels cheap. I think with couth and hard work you can manage to accomplish something. You also need to know the music you are playing and have a genuine need to play it, not just because it's what's cool this year. It's easy to tell when someone is just shape shifting through current trends. Play what you like and keep your nose to the grindstone. That's what I'd say.

<p>How do you feel about cassettes as a music medium? Are they dead/on life support, or just perceived as such?</p>	<p>What are your views on respective scenes you've toured and seen recently? Any places in particular popping off aside from your hometown?</p>
<p>I like cassettes. It's an interesting discussion because I feel like it's totally a dead format, but that's almost the point. No one releasing a tape is making money off of it. So generally, the only people that will put tapes out will be people that genuinely give a fuck about their music. I like that labels won't really touch tapes. Fuck the labels. It feels like a people's medium to me. Maybe not, but that's the way I see it.</p>	<p>There are a bunch of areas doing sick things. I think the one that needs to be noted the most is Florida. I think that state had a bad reputation for some reason, but no one realizes that that state is absolutely killing it with bands and that the shows are amazing. We always have so much fun down there and there are so many talented bands and people. A lot of respect for all of them.</p>
<p>What are your thoughts on the new-found Entombed/Nails worship that many hardcore and metal bands seem to be taking up lately? Is it cool or just repetitive?</p>	<p>What would you say is your greatest accomplishment as a band? How did it come about, how did you do it?</p>
<p>I get it. I think that maybe there could be far worse trends to come into style. There are some bands that come to mind that are really killing it with Scandinavian influence but overall I feel like it's very forced and boring. So, cool or repetitive? A bit of both, as with everything else. Maybe right now since it's still such a big thing, there might be a little less of a balance with quality.</p>	<p>Hard to say. I consider it a great accomplishment to have been to Europe 4 times, 5 times by this coming June. It's easy to make things happen in a community of people that genuinely care about music. I want to try and keep the band in that kind of circle. Another accomplishment that comes to mind that is more specific would be playing alongside some of our favorite bands at 305 Fest in Miami a couple years ago. It was a huge deal to see Bastard Noise, Noothgrush, Iron Lung and Dropdead and be able to play alongside them.</p>
<p>Do you follow sports at all, or no? Why or why not?</p>	
<p>Nah, it just never interested me. Dave and Brandon from FOH like Baltimore teams.</p>	
<p>Anything else you'd like to say that wasn't otherwise addressed?</p>	
<p>Thank you for this interview David!</p> <p>Listen to Jarhead Fertilizer, Purge, the Body, DOC, Fucking Invincible, Sokushinbutsu, Column of Heaven and Joanna Newsom.</p>	<p>FULL OF HELL AT MAC'S BAR IN LANSING, FEBRUARY '14</p>

What do you feel about politics nowadays? Does it have a place in the music scene or is it something to leave out of music and save for another time?

I'm not apolitical, but I do feel like I have an amalgam of beliefs that don't really put me into either major US party. Sometimes I'm sadly apathetic about what's going on in our country and the world beyond. It most certainly has a place in the music scene. There are many examples where punk should absolutely be a vehicle for social and political change and backlash. It should also be a place for people to not give a fuck and destroy themselves. It's your world!

What's on the horizon for Full of Hell? I know you're on tour now, but do you have any new songs or projects planned out for when you return?

I've lined up some tours for us in 2014 that have me very excited. We are pretty much just touring with bands that we respect and are huge fans of. We are starting off with an east coast trip alongside Brooklyn black metal band, Mutilation Rites. We have a split coming out for record store day with someone we are fans of, and later this year a collaborative LP with a true legend; it's something that I am still in disbelief about. It's gonna be a nice year for us, I hope.



BREAKING WHEEL AT THE YONKA HOUSE IN DETROIT, JANUARY 2014



MEDIA BLITZ AT SOUTH HALL AT GENESIS IN ROYAL OAK, JULY '13

GLUE- DEMO 7" REVIEW

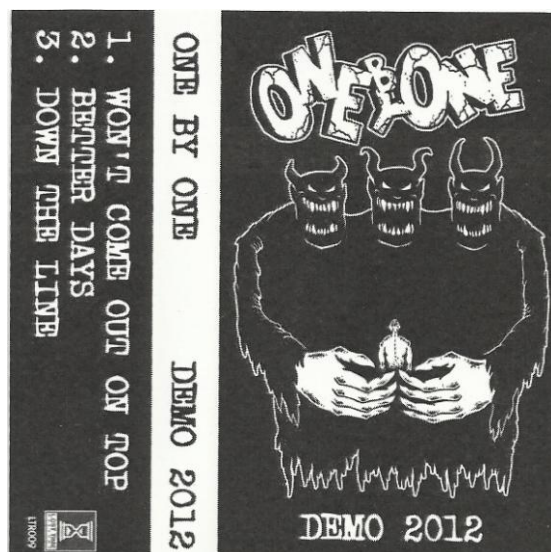


This is everything you could want in a hardcore 45- a furious intro, a singer who sounds like he's on drugs (notably here, the band's namesake), catchy words, energetic riffs, a visually pleasing layout for the cover and insert, and a simplicity that causes one to immediately remember everything the band is about. This is hardcore for the freaks by the freaks, as it always was, is, and always shall be (hopefully we weirdoes can survive a little longer in the modern era). It's the soundtrack to a nervous breakdown and the fits accompanying it- approach at will, and with caution, or eagerness, as the case may be.



GLUE AT THE PRECINCT, NEW YEAR'S DAY 2014

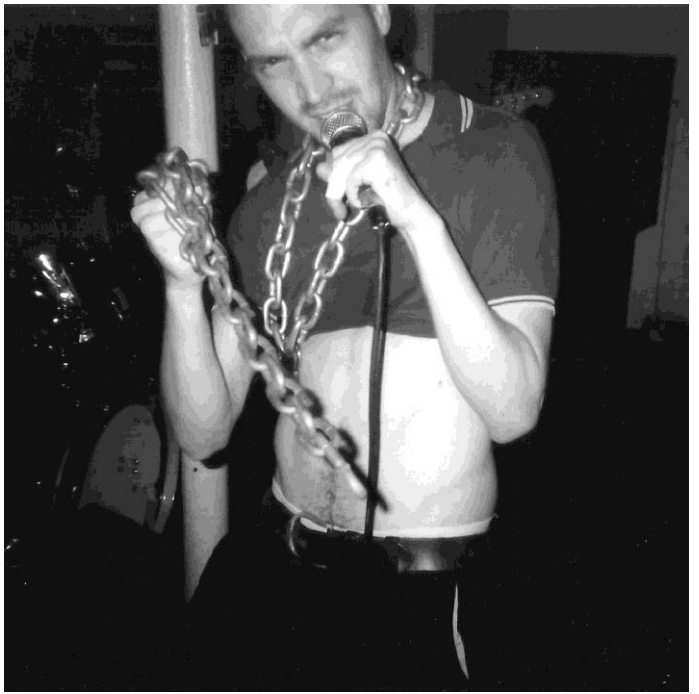
ONE BY ONE- 2012 DEMO TAPE REVIEW



A one-man project by Ghoul Gang proponent Nick Kucway (Face Reality, Retribution, Freedom, Left of the Dial, Deathskin Razors, etc.), this is classic youth crew incarnate. Badass hand-drawn artwork, fast tunes, quick jams, and simple songs; not a bad mix, though the audio mix at times could be better (louder vocals would be A-OK). Still, it's a sample of the Ghoul Gang's musical output that seems to be able to do no wrong. The sound is modern, but unconsciously so- it's familiar as can be, but it doesn't sound like it's trying to be something, it merely 'is'. Also, this project has a song coming out on a Lost Time Records compilation that will also feature Freedom, True Love, Retribution, and From Hell. Though largely a project based on the Ghoul Gang and friends, the sound fits in nicely. A good demo.

ZERO PROGRESS- THE VOID EP REVIEW

Classic hardcore punk influenced by the legends and the initial purveyors of the genre, but still managing to put a unique aesthetic and vibe to the entity of the bands, this EP is one hundred percent USHC. It's catchy, fast, and stagedive-able to the max. Or, put more concisely, **THIS** is fucking hardcore. Nothing complicated, deviant, or experimental about this, and maybe that's not such a bad thing. For all the uniqueness that bands strive for in an attempt to find their own sound, sometimes simplistic, bare-bones, in-your-fucking-face hardcore is all you need. This... is that. These are the champs.



KINGPIN- 2013 DEMO REVIEW

I've always goose-stepped with 90s-style hardcore, as I've always preferred fast over heavy, but this an exception to that rule. This is just plain awesome- a Leeway, Marvel, and Robocop reference all in one demo and band! This is before I even listen to the music; it got better when I did. The production on this is very raw, and in a type of hardcore known for over-production, I'm pleased to see a return to simplicity and self-recording. The metal influences on the songs are noticeable, but this is no doubt a hardcore demo, not a metalcore one. The first track 'Former Glory' is a catchy number with some toe-tapping riffs, and a breakdown that will make even the most introverted, quiet of hardcore souls go off and unleash a catharsis on mosh pits worldwide. 'Choking Dust' is a longer song, but it keeps one's attention; it's much more of a fun song than an angry one, though there still is some anger in the words. At long last, 'Bitches Leave', even though it does sound misogynistic, is merely a Robocop reference (+1 for Detroit) and relates to people one hates, both sons of bitches and bitches alike. This one has got to be a crowd pleaser, because even I would happily do a Cold World finger point and chant to this song. It also does not let up on the speed either- everything I ever wanted in a hardcore song, here. This is one hell of a band to look out for, on the real! Can't recommend this demo enough.

ZERO PROGRESS AT THE HALFWAY HOUSE, JULY '13

DISMANTLE- IN STRIDE TAPE REVIEW

Mixing 80s hardcore and what I call new age hardcore (the sort of metalcore-influenced mid-tempo hardcore done by bands like Expire, Rotting Out, Trapped Under Ice, Backtrack, the Mongoloids, Malfunction, Soul Search, etc.), this tape is different than the band's Complaints 7", but in a good way. This seems to be more go than slow, and has a distinct guitar tone, not far off from the ones used in Nardcore bands- in short, it's more punk than hardcore. The vocals are slightly nascent shouts delivered in differing bursts of length, with lyrics largely aligned to a philosophy of "fish out of water, but not out of place"; relatable and individualistic. The lyrics are better here, but still comparable to the EP, so not fantastic but not bad either; par/birdie for the course. For a demo, I dug it pretty well. Also, I must say that the last song has a bass line very much like Negative Approach's classic 'Ready to Fight', and that's cool as hell.

FROM HELL- HERESY 12" REVIEW

Imagine if Tragedy has been more influenced by hardcore bands rather than punk bands- this band shares the same evil, despondent, swansong vibe, but it's heavier and gruffer than Tragedy, not to mention that it has the quality of being somewhat unique. While it certainly sounds like a few particular bands, it eclipses the boundaries of the sounds set by their influences.

The record starts off with an intro, somewhat melancholic and unraveling in its nature. The version I received has an audio clip from Richard Kuklinski, known in popular culture as "The Iceman", about his reflections on life, which adds to the uneasy, creepy, evil vibe. As the intro ends, "Terror" kicks in, slugging its way through the quiet of the night with a brutally rough exterior powered by a small, albeit powerful soft core. This is a demolition song. "No Place Like Hell" is next, and even before the song starts, I'm liking it; the title is suggestive of hell being more comfortable than some kind of eternal bliss and happiness, and in many cases, it indeed is (home being the idealistic comfort zone of the mind). The song does not disappoint; the rough, gruff attitude persists as the gravelly voice of singer Chris briskly rips away any semblance of hope, happiness, and redemption, planting a seed of unhappiness and discomfort to grow into a poisoned flower, never wilting but always inflicting pain. "Unholy" reminds me of Sub-Zero from Mortal Kombat, in that the songs rips with both hands right through your chest, into your heart on its way to your spine, and with every bit of beautiful agony, tears you apart, leaving you a shell of a person, dead inside and unable to recover. "Crucifix in a Deathhand" is an instrumental with a voiceover telling the story of a man whose soul has withered away to its foundation, a perfect tale for the wailing violins and soft but desperate guitar waves weeping for the protagonist as his tragedy is told. "Holy War" is another hard hitter, paralyzing in its purity of sound, even if that sound can't be precisely defined. "Empty and Hollow" is the final act of this play, a fitting end to this epic, as it is a longer song and wreaks devastation on the mind, pointed and conclusive.

This music is what you hear only in your nightmares and sadomasochistic dreams. If you have these visions, you'll enjoy this quite a bit. Even if you don't, this is the darkest of the dark side. No future, no hope, no happy endings.



**FROM HELL PERFORMING AT THE
FIRST BERSERKER FEST, FEBRUARY '14**

HIT LIST- YOU'RE NEXT EP REVIEW

This EP makes me want to rip my dick off, throw it at skinny people, and proceed to beat the fuck out of everyone weaker than me. Not shoot, not stab, but punch; choke; slam; kick; skull bash; strangle. Baseball bats could also be considered acceptable in this situation. Imagine if Axel from Streets of Rage went on a huge 'roid rage- that's what this EP is like. It exaggerates every part of straight edge hardcore to the most ridiculous lengths, and it's awesome. Not gonna lie, these are some real crowd-killing, hate-moshing, clean-up-your-life-while-you-mop-up-the-mosh-floor jams. Guttural grunts, burly bass lines, garbled grinding guitars, awesome alliterations, and simple but very direct and uncompromising lyrics. This straight edge cuts to the chase, not to the veins. Recommended.

KRIEG'S LEGION - DEMO REVIEW

One of the most old-school fusions of punk and metal I've heard in quite some time; this could have been a Plasmatics outtake minus Wendy O. on vocals or the Crumbsuckers on a 33- it's familiar, but doesn't sound quite like any other band one could readily identify. It's a mid-paced metal/punk rock fusion straight out of the late 70s, from the proto-hardcore sound to the indirect yet unabashed anti-authoritarian stance in their lyrics. Also, in atypical fashion of bands from that era of music, this crew has two guitars and a distinct sound on one of them being a lead, making them only more interesting. Though this is a very rough demo and some good engineering treatment would benefit the band, this is gnarly as fuck, especially for a first demo. Check them out wherever AARP members apply.



**MINDSET, WITH A LOCAL CHORUS, PLAYING AT REFUGE
SKATE SHOP, MARCH 14TH, 2014**

DIRTY WORK- S/T 7" REVIEW

The snottiest, glue-huffing-est, most depraved set of dirty fucking hardcore punk to the Midwest wastelands in a while. Like a teenage girl with a deep voice throwing a temper tantrum, the singer is nigh-incoherent, yet the energy offers radiation like no other band of its kind. The music is low-fi, dirty (much like their name), confused, but still intense and as direct as it can be for its genre. The lyrics are as illegible as the thoughts the singer spews out of his mouth are indiscernible, so it's difficult to understand what he's saying. The underlying attribute of this record is confusion. It sounds a little bit like Cülo, a little like Hated Youth, and a little like Nervous Breakdown-era Black Flag, perhaps a little more desperate and direct. The artwork is a league of miniature people crawling out of the mouth of a baby; very fucking weird and unclear as can be, but still confused and direct in whatever it might be conveying. The line that sticks in my mind off this record is 'It's not worth it', off the closing track "Dirty Air". Though it could have been far better placed in the song "Gun In My Mouth", it's a poignant point nonetheless. Sometimes, it just isn't- however, this record absolutely IS. KCHC on fucking top!

CANDID CAMERA



KONTRASEKT- END OF DESTRUCTION 12" REVIEW

Drenched in reverb and apocalyptic overtones, this diabolic d-beat trio is at first glance rather simple and cookie-cutter: "Oh fuck," you think, "Not another goddamned Discharge/Confuse/Totalitar rip-off!" Not this time, true DIS-believers. There is something subtly sophisticated and differently dissonant about this band- maybe it's lyrics, a more intelligent approach to cacophonous music, or an unidentified attribute to the entirety of the band altogether. Whatever it may be, it takes the seemingly drab and done D-beat raw punk sound and enhances it, makes it seem fresh and new once more. The guitar tone is just right, the vocals akin to a B-12 bomber over Berlin, and the drums the thundering crash of the bombs as they hit- war time music for anti-propagandists, to be sure. Suitable music to be played at the nearest Gathering of the Crusties, though these cats aren't rank and file- they outrank and take cuts, and it's just as well, for they should.

VULGAR DISPLAY
UNDER DARKNESS
& PRAYER EP REVIEW

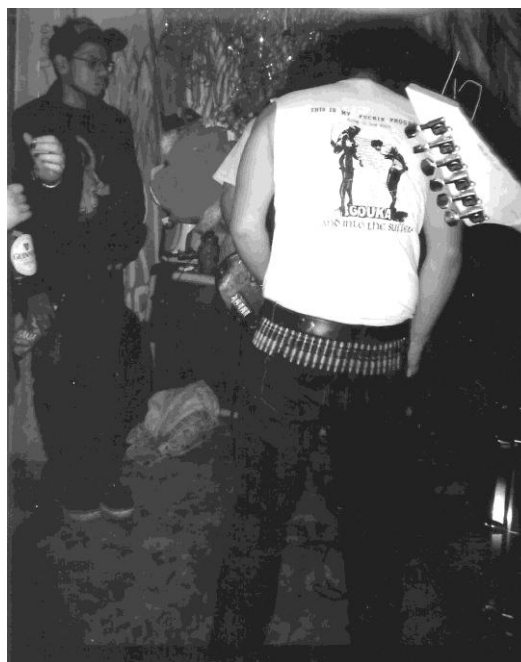


vulgar
display UNDER DARKNESS & PRAYER

This is bona-fide metalcore: Metallic hardcore, the kind of sound created by the likes of Integrity, Earth Crisis, and Ringworm. Usually mid-tempo and sometimes slow in the most wretched of ways, this sound is heavy as fuck, the chords reverberating for seconds after they ring out. The vocals are not guttural as is usual for the dirtier side of metalcore; it's much easier to discern the words the vocalist is singing, and he still has a righteous anger in his voice. The lyrics are pessimistic as ever, lone wolf of justice style- The Punisher would probably approve. The ninja moshers will love the hell out of this, and so will the proponents of late 80s-early 90s hardcore, for it has a few breakdowns and a lot of old-school vibes, even though it's a modern creation. For any and all who raise the banner of "hardcore".



VULGAR DISPLAY AT LO & BEHOLD, JULY 27TH, 2013



PAYLOAD OF
ATOMIC
WARHEAD
NIGHTMARES
PLAYING AT
TOUCH'S
WASTELAND
PALACE IN
DETROIT,
SEPTEMBER '13

PAYLOAD OF ATOMIC WARHEAD
NIGHTMARES- DEMO TAPE REVIEW

Feedback-laced, noise-drenched, d-beat drum beat filled punk rock. Walking the line between homage-paying and creating unique sounds, P.A.W.N.'s sound is akin to the likes of Assrash, State of Fear, and Disclose, but doesn't blatantly rip off the music created by these bands. The lyrics are what one might expect given the name of this band: Nuclear holocaust, ruins of the aftermath of said occurrence, the ignorance of politicians and those who put them into office, etc. You've heard this time and again, but it never ceases to be fun and at least somewhat informative.



**DANGERS AT REFUGE SKATE SHOP,
FEBRUARY '14**



**FREEDOM AT REFUGE SKATE
SHOP, FEBRUARY '14**



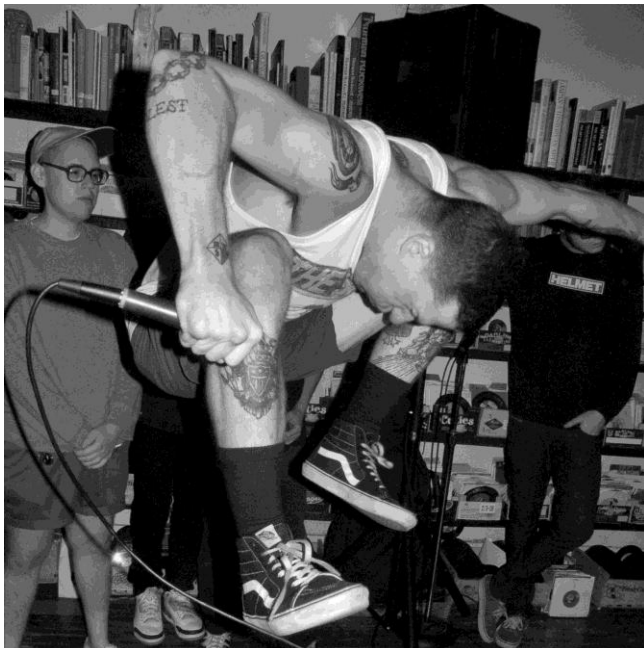
REST IN SKAT AT THE COMET BAR, JANUARY '14



**THINGS WE SAY AT REFUGE
SKATE SHOP, JULY '13**



**TRAITOR PLAYING AT
THE YONKA HOUSE IN
DETROIT, JANUARY '14**



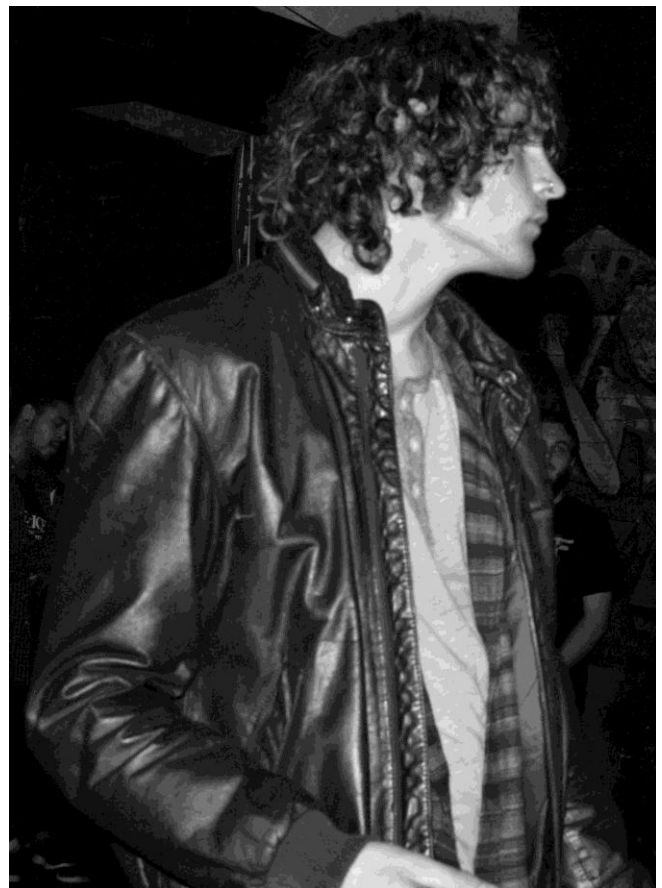
**ANOTHER MISTAKE AT LO & BEHOLD
BOOKS AND RECORDS, JULY 2013**



**BUILD & DESTROY AT LO & BEHOLD
BOOKS AND RECORDS, JULY 2013**



**CROWD SHOT FROM THE AGAINST THE
GRAIN RECORD RELEASE SHOW AT THE
P.A.N. SHOP IN WARREN, ONE OF THE LAST
SHOWS TO TAKE PLACE THERE, JULY 2013**



**LOCAL MUSIC FAN AND GUITAR PLAYER
FOR HEAT LIGHTNING, RYAN COLEMAN,
IN MID-THOUGHT WATCHING A SHOW AT
THE MAGIC STICK, JANUARY '14**



**A FAN GETS CAUGHT UP IN THE ACTION DURING RINGWORM AT
BERSERKER FEST, FEBRUARY '14**



**AN ENTHUSIASTIC CROWD SINGING ALONG TO THE
TUNES OF STRAIGHT EDGE STALWARTS MINDSET AT
REFUGE SKATE SHOP IN MARCH 2014**

No matter what you do at a show, whether you dance or cross your arms in disapproval, you look stupid; you may as well have fun. Remember, one of the definitions of punk is “very poor, inferior”, so who cares what you look like or who your friends are? We are all here together to experience the same musical exhibition and escape from similar troubles, let’s try to get along and make our scene a better place.



**K.D.C. PLAYING AT
THE P.A.N. SHOP
(RIP) IN WARREN,
JULY '13**



A LOCAL PUNK ROCKER GOING
“HAM” DURING NEGATIVE
APPROACH’S SET AT SMALL’S,
APRIL 2013



TRUE LOVE AT A HOUSE SHOW IN
METRO DETROIT, AUGUST ‘13



MARROW AT THE PRECINCT, MARCH 2014



L TO R: SARAH, BRIAN OF DEAD CHURCH, EVAN POLGAR



Louie of Axe Ripper and Rawdogs and long-
time girlfriend Courtknee “C-Money” Allen

May 6 th Detroit	Snakecharmer, Wastoids, Freedom, Cross Me, and Out of Hand at the Yonka House in \$5 8 pm AA
May 9 th \$15 8 pm AA	OFF!, Cerebral Ballzy, and Nasa Space Universe at Small's in Hamtramck
May 9 th Detroit	Mexican Knives, Ritual Howls, and the Terrible Twos at Los Corrales (2244 Junction St.) in \$7 9 pm AA
May 9 th Toledo	Life of Reilly, Shorthand, Tolerate, Freedom, and Out of Hand at the Ottawa Tavern in \$5 6 pm AA
May 10 th \$12/\$14 8 pm AA	Mustard Plug, the Planet Smashers, Frank White, and CBJ at the Magic Stick in Detroit After-party featuring St. Thomas Boys Academy at the Garden Bowl following the show
May 10 th	Ultra Mega Awesome Extreme 7 w/ Axiom Crux, Bubblegum Octopus, Crochetcatpause, Detroit Party Marching Band, SKGB, Super Thing, Watabou, Yatagarasu, and more at North End Studios (5101 Loraine St.) in Detroit \$10 8:30 pm AA
May 10 th	Ogrefest VIII w/ Genocya, Sauron, Failed, Konkeror, Hedorah, Boreworm, Traitor, American Gothic, Saprogenic, and more at Mac's Bar in Lansing Cost TBA 2 pm AA
May 10 th Detroit	La Armada, Great Reversals, Retribution, SNAFU, and Old Soul at the Yonka House in \$6 8 pm AA
May 10 th	Perfect Pussy, Yamantaka, Sonic Titan, Green Dreams, and Mexican Knives at the Trumbullplex in Detroit \$6-\$10 7 pm AA
May 12 th Toledo	No Bragging Rights, Hollow Earth, Borrowed and Blue, more TBA at the Ottawa Tavern in \$10/\$12 7 pm AA
May 13 th \$10 6:30 pm AA	Nothing, Cloakroom, more TBA at the Magic Stick Lounge in Detroit
May 14 th \$7 8 pm AA	White Widows Pact, Plague, Cloud Rat, and Hollow Earth at the Yonka House in Detroit
May 15 th \$15 8 pm 21+	Ulcerate, Inter Arma, Saprogenic, Konkeror, and Writhing at Corktown Tavern in Detroit
May 16 th Detroit	Holy Land, Spitback, Out of Sight Out of Mind, and Breaking Wheel at the Yonka House in \$5 7 pm AA
May 17 th Loving Touch in Ferndale	Abigail Williams, Lecherous Nocturne, Panzerfaust, As They Sleep, and Traitor at the \$10/\$12 7 pm AA
May 17 th Detroit	Walls of Jericho, xTyrantx, It Lies Within, From Hell, and Rebel Spies at the Magic Stick in \$15 min. donation 7 pm AA
May 17 th Hamtramck	The Meatmen (record release), Gang Green, Easy Action, and Nice Hooves at Small's in Cost TBA 8 pm AA
May 18 th Unholy Hole (ask a punk) in Ann Arbor	Detroit (yes, it's a band), Horrendous Miscreation, Total Hipster Crusher, and Girth at the Cost TBA 8:30 pm AA
May 18 th Hamtramck	Flat Broke, Crooked Cobras, The Hangdowns, and S.U.B. at the New Dodge Lounge in \$5 7 pm 21+
May 19 th \$7 7 pm AA	Brain Tumors, Bill Bondsmen, Minus 9, more TBA at the Yonka House in Detroit
May 20 th Dodge Lounge in Hamtramck	The Shell Corporation, Frank White, Break Anchor, Fires in Japan, and Reuther at the New \$8 7 pm 18+

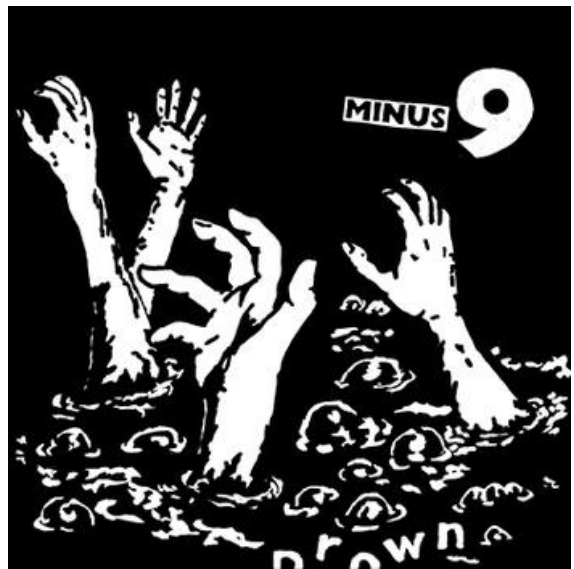
May 21 st	Cult Leader, Yautja, Dead Church, and Traitor at the Yonka House in Detroit
\$7 8 pm	AA
May 22 nd	Sniper 66, Bad Assets, the Hex Bombs, and Cycle of Violence at Corktown Tavern in Detroit
\$5 9 pm	21+
May 24 th	Break, Mutilated, Grim State, Get a Grip, Discerned, and Immoral Filth at the Yonka House in Detroit
\$5 7 pm	AA
May 27 th	Internal Rot, Biocidio, Pizzahifive, Total Hipster Crusher, more TBA at the Precinct (ask a punk) in Detroit
\$7 Time TBA	AA
May 30 th	A Wilhelm Scream, Counterpunch, Frank White, one TBA at the Magic Stick Lounge in Detroit
\$15 8 pm	AA
May 30 th	Black Breath, Mutilation Rites, Theories, Yautja, and Dead Church at St. Andrew's Hall in Detroit
\$17 7 pm	AA
May 31 st	Murder Junkies, Busby Death Chair, Poison Tongues, and Rickett Pass at Corktown Tavern in Detroit
\$8 8 pm	21+
June 2 nd	Cruel Hand, Armed for Apocalypse, Dismantle, and Spitback at the Ottawa Tavern in Toledo
\$10 7 pm	AA
June 8 th	Red Death, Vice, Freedom, Sawchuk, and Dismantle at the Yonka House in Detroit
\$7 8 pm	AA
June 10 th	Eyehategod, Ringworm, Enabler, Child Bite, and Golden Torso at the Loving Touch in Ferndale
\$20 8 pm	21+
June 13 th	Manic Outburst, Poison Tongues, Krieg's Legion, and Three Parts Demon at Simon's After Dark in Allen Park
\$5/\$10 9 pm	18+
June 15 th	Jello Biafra & the Guantanamo School of Medicine, Negative Approach, and Crashdollz at the Magic Stick in Detroit
\$17/\$19 8 pm	AA
June 19 th	Trouble, Temple of Void, Her Dark Host, and Harbinger at Small's in Hamtramck
\$15 8 pm	AA
June 21 st	Deafheaven, Pallbearer, and Wreck & Reference at the Magic Stick in Detroit
\$13/\$15 8 pm	AA
June 26 th	Backtrack, Harm's Way, Expire, Incendiary, Suburban Scum, Iron Mind, Downpresser, and Freedom at Small's in Hamtramck
\$20 Time TBA	AA
June 28 th	D.R.I., General Bastard, Full Strike Frenzy, and Manic Outburst at the Token Lounge in Westland
\$15/\$20 8 pm	18+/AA w/ parent
July 20 th	The Subhumans, Reagan Youth, more TBA at the Magic Stick Lounge in Detroit
\$13/\$15 8 pm	AA
July 24 th	Primitive Man, Hexis, Traitor, Temple of Void, and Hedorah at Corktown Tavern in Detroit
\$10 8 pm	21+
August 3 rd	Raw Power, Wartorn, Hellmouth, U.D.I., Final Assault, and Nuke at the Magic Stick in Detroit
\$10 7 pm	AA

THE PLAIN DEALERS



THE PLAIN DEALERS- SELF-TITLED 12" REVIEW

With a careful mix of Jabbers-era G.G. Allin, the Dead Boys, and the Sex Pistols, the Plain Dealers play some of the catchiest music I've heard to date, and still manage to sound original without it seeming contrived. This record had me singing along to the words in no time, and relating to them shortly thereafter. The mix on this record is just fantastic- everything is audible, none of it overbearing; I don't think there is one error in the audio mix here. The nascent voice is a piercing sneer that rings in one's ear for hours- classic. The guitars, bass, and drums mesh together to create an impeccable rhythm that drives the vocals along as the singer croons about scum-city living- much as Detroit is known for that sort of thing, Cleveland is also an arbiter of dirty, depraved life, and I could not be more glad that it is, because it is cities like that which inspire people to create music like this. One of the best classic-sounding punk records I've ever heard, and that includes the classics.



MINUS-9- DROWN CD REVIEW

A punk-influenced drum-and-bass group who specializes in experimental, weird, almost Crucifucks-esque punk rock, though there is a theme that seems to differ from traditional punk-sounding music. Lyrical themes are all over, but there's definitely a lean towards war-themed songs (Blackwater, World War VII, Genocide), and it's all at least somewhat violent- interestingly cathartic. However, this is very driven music for missing a key component of a band, the guitar; the songs are energetic, albeit without any recognizable song structure, just rhythms and choruses. This band could fit into just about any kind of show line-up in music right now, given how diverse and nontraditional it is. I dig the black-and-white imagery, though the benefit of lyrics would be nice- this is discounted only because I can understand what bassist/singer Andrew is singing. I can dig it. The songs are memorable, though the most notable one is the last one, "Black". The rest don't stand out much for music, but the vocals get kind of drilled into one's head, for better or worse.

"I like it!"- Jim Carrey

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START YOUR OWN BAND, FANZINE, LABEL, DISTRO, BOOK YOUR OWN SHOW, SHOOT PHOTOS OR VIDEO AT A SHOW (WITH SOMETHING THAT ISN'T YOUR PHONE), MAKE YOUR OWN FLYER, LIVE YOUR LIFE OFF THE INTERNET, AND ABOVE ALL, DO IT YOURSELF AND BE A CONTRIBUTING MEMBER OF YOUR LOCAL SCENE! IF I CAN DO IT, SO CAN YOU!